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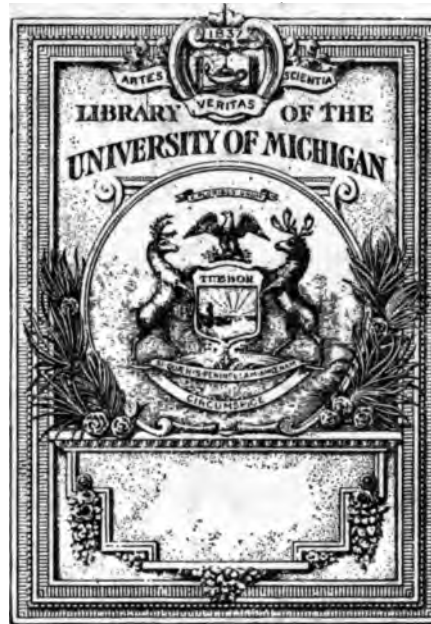
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# The Rhythms of Childhood



Caroline Crawford  
and  
Elizabeth Rose Fogg





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# **RHYTHMS OF CHILDHOOD**

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# The Rhythms of Childhood



By  
**Caroline Crawford**  
and  
**Elizabeth Rose Fogg**

Illustrations by Katherine Kellogg

NEW YORK  
**A. S. BARNES AND COMPANY**  
1920



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## THE MEANING OF RHYTHM.

The art-expression of the little child is the same as that of the grown-up, except as it differs in degree, and in the child's tools for expression. The factors of *characterization* and *plot-making*, by which the several arts are portrayed, begin as instinctive activities in early childhood.

[The first art-expression is *characterization*, and the little child's character-studies come from his earliest experiences, and are told by his only mastered language,—namely, movement. We teachers have too often seen and analyzed this as outward activity only, and have talked much of skipping, walking, running rhythms, forgetting that these movements are patterned mood.

This little book of rhythms gives some of the patterns, or designs, that are universal expressions in all child-activity, and calls them by the names that suggests the mood as well as the action. For in child-life, the two are so blended that the one means the other.

There are three prominent types in the rhythms given. The first is the characterization of some of the happy, and of the sad, moods of childhood. And these patterns are universal, not only for the child, but, for all human life; for the movement pattern becomes the rhythmic design underlying the music and poetry which express the feelings of joy or sorrow.

[The child soon demands more definite images than mood alone can give, and he uses his toys, first, of course, as the means of gaining new experiences; then as images, through which he expresses character. He carries over the pattern of the lullaby, and of the train that goes—and goes—and goes,—as definite characterizations of values that are real to him. And he takes the characteristic movement for expression; that is, characteristic to him.

He finds other images which express value in the world about him. His characterization of something that comes and goes, like a flying bird; or of something so light that it floats along, like a feather, he expresses through movement. He tells you of somebody bigger than anybody you ever saw; or of someone so little that he never is seen, and these are his characterizations, in movement, of giants, or fairies.

Such dramatic movement, which reveals character, is figurative expression; and is, in the evolutionary sense, the beginning of poetic language, whether the form used is movement, music, or speech.

In order to show the relation between the child's art-expression and the evolution of the dramatic arts, a selection of folk-music, similar in mood and type, is placed opposite each rhythmic form. The child can then get the significance of music as a language, and begin its study through the acquaintance of simple, but beautiful forms, which express moods that he feels, and therefore understands in the portrayal of character. For the understanding of characterization is a process of slow growth.

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# **RHYTHMS OF CHILDHOOD**



## THE MARCH OF DESSAU.

Harmonized by E. R. Fogg.

*Marcia. Moderato.*

The musical score is written for piano in 2/4 time, featuring a treble and bass staff joined by a brace. The key signature has two flats (B-flat and E-flat). The first system begins with a forte (*f*) dynamic and includes accents (>) over the eighth notes in the first two measures of the treble staff. The second system continues the melody and accompaniment, with a fortissimo (*ff*) dynamic marking appearing under the treble staff in the third measure and again in the fifth measure. The piece concludes with a final chord in the treble staff marked with an 'x' and a fermata.

The old battle march of Dessau. This form of it has been the common one since late in the seventeenth century.

## HOW WE MARCH A-SOLDIER.

ELIZABETH ROSE FOGG.

*Marcia.*

*f*

*ff*

*ff*

The march is precise and full of energy. Little children will keep time with the spirit of the soldier, though they may not get right and left step at first.

## THE FAMOUS CAPTAIN OF FRANCE.

Harmonized by E. R. Fogg.

*Allegretto.*

The musical score is written for piano in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of two staves each. The first system begins with a forte 'f' dynamic and an *Allegretto* tempo marking. The second system contains the word 'FINE.' in the middle of the first staff. The third system concludes with the instruction 'D. C. al Fine.' in the right margin. The notation includes various musical symbols such as notes, rests, beams, and slurs.

*f*

FINE.

*D. C. al Fine.*

During the time of Francis I., M. La Palice was a very famous general in the King's army. This song tells of his victories; and the music, his character.

# A CLEAR FROSTY MORNING! HERE WE GO!

ELIZABETH ROSE FOGG.

*Vivace.*

*mf*

The musical score is written for piano and consists of three systems. Each system has a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The first system is marked 'Vivace.' and 'mf'. The melody in the right hand is characterized by eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with eighth notes and rests. The second and third systems continue the piece with similar rhythmic patterns and melodic lines.

The step is quick and light with buoyant spirit. It is the mood of happy little children full of crisp air & sunshine, who are walking as fast as they can go.

## THE HEART'S DESIRE.

Harmonized by E. R. Fogg.

*Lively.*

*f*

The musical score is written for piano in 2/4 time, featuring a treble and bass staff joined by a brace. The key signature has one flat (B-flat). The melody in the treble staff is lively and melodic, with eighth and sixteenth notes, slurs, and accents. The bass staff provides a harmonic accompaniment with chords and single notes, including rests. The piece concludes with a double bar line.

An old German folk-melody. Spring comes with love, and the heart is filled with joy when the woods are beautiful and the birds sing again.



GOING OUT TO PLAY



## GOING OUT TO PLAY.

*Allegro. Well marked. Staccato.*

ELIZABETH ROSE FOGG.

The musical score is written for piano and consists of three systems. The key signature is D major (two sharps) and the time signature is 2/4. The tempo and style markings are *Allegro. Well marked. Staccato.*

- System 1:** The treble staff features a series of eighth-note patterns, often beamed together, with some notes marked with accents (>). The bass staff provides harmonic support with chords and eighth-note figures. Dynamics include *mf* (mezzo-forte) and *f* (forte).
- System 2:** Continues the eighth-note patterns in the treble. The bass staff has more complex chordal structures. Dynamics include *f* and *mf*.
- System 3:** The treble staff has more intricate beamed eighth-note passages. The bass staff features chords and some melodic lines. Dynamics include *f*, *ff* (fortissimo), and *sf* (sforzando).

The movement shows the double thought—the happy heart that leaps with joy, and the desire to reach that wonderful land of play. These two moods pattern the step,—leap, run, run.





# GOING OUT TO PLAY.

ELIZABETH ROSE FOGG.

Allegretto. Well marked. Moderato.

## A TRAGIC STORY.

Harmonized by E. R. Fogg.

An old love ballad from Switzerland. It tells of how sad it is when we are separated from all we love most in life.

The movement shows the double thought—the happy heart that leaps with joy, and the desire to reach that wonderful land of play. These two moods pattern the step—leap, run, run.

# THE COMMANDMENTS COMING HOME FROM PLAY.

Harmonized by E. J. Fogg.

ELIZABETH ROSE FOGG.

*Allegretto. Legato.*

*mf*

*p* *p* *rall.*

A beautiful old French chant of the commandments of God. It is full of child-like faith and reverence. Though they are very tired, it is with great regret that children leave their play, and slowly go home with dragging feet and with heavy hearts.

## THE COMMANDMENTS.

Harmonized by E. R. Fogg.

*Andante marcato.* ♩ - 72.

The musical score is written for piano in 4/4 time, featuring a treble and bass staff joined by a brace. The key signature has three flats (B-flat, E-flat, A-flat). The first system begins with a piano (*p*) dynamic. The melody in the treble staff is characterized by wide intervals and a slow, steady pace. The bass staff provides a simple harmonic accompaniment. The second system starts with a mezzo-forte (*mf*) dynamic. It includes a crescendo in the bass staff leading into a piano (*p*) section. The piece concludes with a *p rall.* (piano, rallentando) instruction, indicated by a dotted line and a final double bar line.

A beautiful old French chant of the commandments of God. It is full of child-like faith and reverence.



GOING TO CHURCH.



GOING TO CHURCH.

## A WELSH MARCH.

Harmonized by E. R. Fogg.

March.

GOING TO CHURCH.—REVERENCE.

Andante moderato.

ELIZABETH ROSE FOGG

The musical score is for a piece titled 'GOING TO CHURCH.—REVERENCE.' by Elizabeth Rose Fogg. It is a march, harmonized by E. R. Fogg, and is marked 'Andante moderato.' The score is written for piano and features a treble and bass staff. The key signature has one sharp (F#), and the time signature is common time (C). The music consists of a single melodic line with a steady, rhythmic pattern. There are two first and second endings marked with '1' and '2' at the end of the piece.

The mood is expressed either by the way children tell how they go to church, or by the way they sit during silent prayer.

This block contains a musical score that appears to be a continuation or a related piece to the one above. It is written for piano and features a treble and bass staff. The key signature has one sharp (F#), and the time signature is common time (C). The music consists of a single melodic line with a steady, rhythmic pattern. There are two first and second endings marked with '1' and '2' at the end of the piece.

"Prince Owen Kyveilig's Delight" is one of the most joyful of all the old marching melodies. This hero was Prince of Powis in the 12th century.

## A WELCH MARCH.

Harmonized by E. R. Fogg.

The musical score is written for piano and consists of three systems. Each system has a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The first system is marked *Marcia.* and features a lively melody in the treble with many accents. The second system concludes with the word *FINE.* The third system begins with a forte *f* dynamic and ends with the instruction *D.C.* (Da Capo). The music is a harmonization of a traditional Welsh march.

“Prince Owen Kyveiliog’s Delight” is one of the most joyful of all the old marching melodies. This hero was Prince of Powis in the 12th century.



MARCHING IN SCHOOL.—ANTICIPATION.

27

ELIZABETH ROSE FOGG.

*Marcia.*

*f*

*mf*

*f*

When children are going somewhere to do some interesting new thing, the mood is happy, and the movement light, but vigorous.

# MARCHING IN SCHOOL—ANTICIPATION.

ELIZABETH ROSE FOGG.

## THE JOYFUL JOURNEY ON EARTH.

*Allegro. Staccato.*

Harmonized by E. R. Fogg.

The musical score is written for piano and features a melody with a staccato, allegro character. It is in the key of D major (two sharps) and 2/4 time. The score consists of a single system with a treble and bass staff joined by a brace. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece begins with a treble clef and a key signature of two sharps. The tempo and articulation are indicated as 'Allegro. Staccato.' The score concludes with a double bar line and repeat dots.

An old German Night-watch song which tells of the joy of earth's journey when Heaven is the goal.  
 When children are going somewhere to do some interesting new thing, the mood is happy, and the movement light but vigorous.

# LET'S RUN A LITTLE WAY

69

*Allegro. Lightly & Spry. Staccato.*

ELIZABETH ROSE FOGG.

This old Alpine shepherd's song is full of the spirit and glow of the mountain top. The heart leaps and sings when children are happy they often say, "Now let's run." And this light, happy running step is full of spirit.

## THE SWISS SHEPHERD BOY.

Harmonized by E. R. Fogg.

*Brightly. Very staccato.*

*mf*

*sempre staccato.*

This old Alpine shepherd's song is full of the spirit and glory of the mountain top. The heart leaps and sings

## THE HAPPIEST SKIP.

ELIZABETH ROSE FOGG.

*Allegro.*

The musical score is written for piano and consists of four systems. Each system has a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro.' at the beginning. The dynamics are marked 'f' (forte) at the start of the first system and 'ff' (fortissimo) at the start of the third system. The music is characterized by a bouncy, skipping melody in the right hand, heavily featuring triplets. The left hand provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a final cadence in the right hand.

This expresses the happiest mood of child-life. The lilt of the heart and the lift of the feet carry the body along like a bounding ball. It is a merry skip.

# THE LITTLE CHARLETT

ELIZABETH ROSE ROGGE.  
*Allegretto.*

Harmonized by E. R. Fogg.

The musical score is written for piano and consists of three systems of staves. Each system has a grand staff with a treble and bass clef. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto.' and the dynamics include 'mf' (mezzo-forte) and 'ff' (fortissimo). The melody is characterized by eighth and sixteenth notes, often beamed together, and features several slurs. The accompaniment in the bass clef provides a steady rhythmic foundation with chords and single notes.

This expresses the happiest mood of child-life. The lift of the heart and the lift of the feet carry the body along like a bounding ball. It is a merry skip.

An old French nursery song and dance.



ROUND AND ROUND WE GO.





# ROUND AND ROUND WE GO.

35

ELIZABETH ROSE FOGG.

*Presto.*

*f*

Here is represented great excitement. Children sometimes whirl around singly, but often take hands and whirl two by two.

## WHY DOES HE NOT COME?

LÄNDLER.

Harmonized by E. R. Fogg.

The musical score is written for piano in 4/4 time, featuring a treble and bass staff joined by a brace. The key signature has one sharp (F#). The first system consists of two measures. The treble staff begins with a piano (*p*) dynamic and contains a melody of eighth notes. The bass staff starts with a whole rest followed by a series of eighth notes. The second system also consists of two measures. The treble staff begins with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic in the final measure. The bass staff continues with eighth notes and ends with a half note. Both systems use phrasing slurs to group the notes.

A German song that tells of waiting, yet questioning all the while; perhaps tomorrow he will come.

## WAITING.

ELIZABETH ROSE FOGG.

*Moderato. Questioningly.*

*p* *mf* *f* *f* *p* *pp*

When children are waiting for something to happen it is with great effort that they are quiet at all. This is an emphatic expression of inhibited action that is not all *inhibited*.

## A SONG OF MARY.

Harmonized by E. R. Fogg.

*Andante. Moderato.*

*p*

The musical score is written for piano in 4/4 time, featuring a treble and bass staff joined by a brace. The key signature has one flat (B-flat). The tempo is marked 'Andante. Moderato.' and the dynamics begin with a piano (*p*) marking. The melody in the treble staff consists of eighth and quarter notes, with three measures grouped by slurs. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The piece concludes with a final double bar line.

This old German song of the Virgin has the faith of a little child's prayer.

## A QUIET MOOD.

*Andante.*

ELIZABETH ROSE FOGG.

*p* *mf* *pp*

There are many times when children are quiet, grateful, and full of praise.

## THE FREEDOM OF VENICE.

*Allegretto.*

Harmonized by E. R. Fogg.

The musical score is written for piano in 2/4 time, featuring a treble and bass clef staff. The key signature has one sharp (F#). The piece is marked *Allegretto*. The first system begins with a piano (*p*) dynamic and includes a *mf* marking later in the system. The second system includes a *p* marking. The third system includes a *no ritard.* marking and a *p* marking. The piece concludes with a double bar line.

An Italian melody of liberty and of happiness through freedom.



A HAPPY HEART.





## A HAPPY HEART.

ELIZABETH ROSE FOGG.

*Allegro. Brightly.*

The musical score is written for piano and voice. It begins with the tempo marking 'Allegro. Brightly.' and the composer's name 'ELIZABETH ROSE FOGG.' The score is in 4/4 time. The piano part is in the left hand, and the vocal part is in the right hand. The dynamics range from mezzo-forte (mf) to fortissimo (ff). The score includes various musical notations such as notes, rests, and slurs.

Sometimes we sing, rather than dance, with joy. In school there is often, unfortunately, no opportunity for such expression. There are many times when this mood comes true, and some children will sing spontaneously. Sometimes they only look their joy.

## AN OLD FRENCH MELODY.

*Tempo di Valse.* Harmonized by E. R. Fogg.

*mf*

*cres.* . . . . .

*f*

A character song from Old France. The melody reveals the heart of the poet, but the words are satiric.

## THE ROCKING HORSE.

ELIZABETH ROSE FOGG.

*Moderato.*

*mf*

*f* *mf*

Children may play this spontaneously occasionally. It is not very dramatic, and does not lend itself to very vivid expression.

## BEFORE THE BATTLE.

Harmonized by E. R. Fogg.

*Tempo di Marcia.*

The first system of the musical score is written for piano. It consists of two staves. The upper staff is in treble clef and contains a melody of eighth and sixteenth notes, starting with a forte (*f*) dynamic. The lower staff is in bass clef and contains a simple harmonic accompaniment of eighth notes. The key signature has one flat (B-flat), and the time signature is 4/4.

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of two staves. The upper staff continues the melodic line, and the lower staff continues the harmonic accompaniment. The dynamics include *ff* (fortissimo) in the lower staff. The system concludes with a double bar line and repeat signs.

A German soldiers' melody. The gathering of the king's army.



HOW THE BAND MARCHES!

11/11/11

## HOW THE BAND MARCHES!

ELIZABETH ROSE FOGG.

*Marcia.*

*Drum.*

*ff Trumpet.*

*Drums.*

*Piccolo.*

*Fife and Drum.*

*8va.*

*loco.*

*f*

*f*

After the call, the drums come along, then the bugles follow; as the drums grow heavier, the fifes enter, and all play together.

## A FRENCH DANCE FROM SAVOY.

Harmonized by E. R. Fogg.

*Moderato. Not fast and very staccato.*

*mf*

The "Monferine"—a dance from Old Savoy.



## DOLLY GOES A-WALKING.

ELIZABETH ROSE FOGG.

*Moderato. Very Staccato.*

The musical score is written for piano and consists of three systems. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 2/4. The tempo and style are indicated as 'Moderato. Very Staccato.' Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano). The music features a series of staccato chords and rhythmic patterns that create a mechanical, spring-like effect. The piece ends with a final chord and a fermata.

The fun in playing this is to represent the uncertainty, as well as the mechanical character of the movement. Dolly almost falls over now and then, and at the end, the spring is all unwound, and over she goes.

## AN OLD JIG.

*Allegro. Animato.*

Harmonized by E. R. Fogg.

The musical score is written for piano in 2/4 time, featuring a key signature of one sharp (F#). It consists of three systems of music, each with a piano (left) and treble (right) staff. The tempo is marked *Allegro. Animato.* and the piece is harmonized by E. R. Fogg. The score includes various musical notations such as dynamics (*f* for forte, *mf* for mezzo-forte), articulation (accents, slurs), and triplets. The first system begins with a forte (*f*) dynamic in the piano staff and a mezzo-forte (*mf*) dynamic in the treble staff. The second system features a forte (*f*) dynamic in the piano staff and a mezzo-forte (*mf*) dynamic in the treble staff. The third system concludes with a forte (*f*) dynamic in the piano staff and a mezzo-forte (*mf*) dynamic in the treble staff. The piece ends with a final cadence in the treble staff.

" " from France. It is a gay jig, full of jumps and leaps.



JACK-IN-THE-BOX.



# JACK-IN-THE-BOX.

55

ELIZABETH ROSE FOGG.

*Moderato. Well marked.*

It is great fun to play the wooden man who surprises you with his sudden leaps in the air, and then slowly sinks into his box to do it over again.

## A CRADLE SONG.

Harmonized by E. R. Fogg.

*Andante.*

*p*

*rit*

This beautiful cradle song comes from Southwestern France.

# ROCKING DOLLY TO SLEEP.

51

ELIZABETH ROSE FOGG.

*Andante.*

*p* *cres.*

*p*

*f* *p* *p*

*pp*

Children carry over the mood of the lullaby that is sung to them when they rock their dolls to sleep.

## A DANISH REEL.

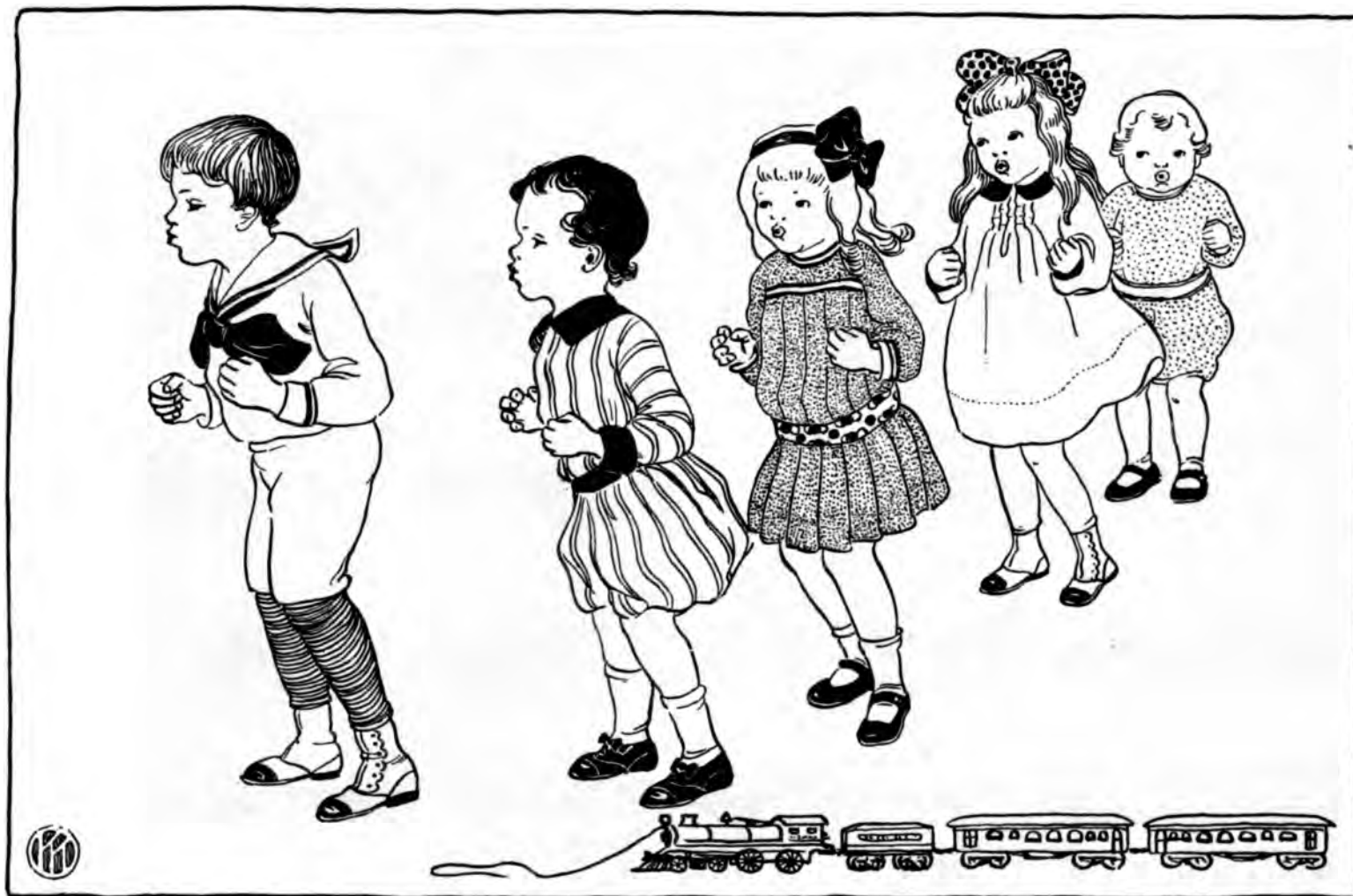
Harmonized by E. R. FOGG.

*Moderato. Not too fast.*

*mf* *f* *ff* *Rit.*

A "Reel" from Denmark. An old and very mechanical dance.





THE TRAIN'S GOING BY.



## THE TRAIN'S GOING BY.

ELIZABETH ROSE FOGG.

*Staccato. Slowly.* *Moderato.* *Allegretto.* *Allegro.*

*sf* *f* *ff* *f* *mf* *mp*

*Presto.* *Allegro.*

*pp* *mf* *f*

*Allegretto.* *Moderato.*

*f* *Rit* *ff* *ar* *dan* *ff* *do.* *fff*

\*Play repeat presto and pianissimo.

Children play train to go,—and go,—and go,—as fast as ever they can. The folk do the same when they dance reels, and often with less imagination.

**THE BIRD FLOATING IN AIR.**

An Indian song, printed with permission from the "Report of Bureau of Ethnology" by Alice C. Fletcher.

## FLOATING LIKE A FEATHER.

ELIZABETH ROSE FOGG.

*Andante. Legato.*

The musical score is written for piano in 3/4 time. It consists of three systems of music, each with a treble and bass staff joined by a brace. The first system begins with a piano (*pp*) dynamic. The second system includes a mezzo-forte (*p*) dynamic. The third system includes an 8va. marking and a pianissimo (*ppp*) dynamic. The music is characterized by flowing, legato lines with many slurs and ties, creating a sense of continuous movement. The key signature has one flat (B-flat).

Children often catch a suggestion from a feather, a bit of down, or a leaf that is borne along by a little breeze. Floating through space is a delightful play, with feet barely touching the earth.

## THE BUTTERFLY.

Harmonized by E. R. Fogg.

*Andantino. Very delicately.*

The first system of musical notation for 'The Butterfly'. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The melody in the treble clef begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The bass clef accompaniment starts with a half note G3, followed by a quarter note A3, a quarter note B-flat3, and a quarter note C4. The first measure is marked with a piano (p) dynamic.

The second system of musical notation. The treble clef continues the melody with a half note D5, followed by a quarter note E5, a quarter note F5, and a quarter note G5. The bass clef accompaniment continues with a half note D4, followed by a quarter note E4, a quarter note F4, and a quarter note G4. The second measure is marked with a forte (f) dynamic.

The third system of musical notation. The treble clef continues the melody with a half note A5, followed by a quarter note B5, a quarter note C6, and a quarter note B5. The bass clef accompaniment continues with a half note A4, followed by a quarter note B4, a quarter note C5, and a quarter note B4. The system concludes with a double bar line.

An old Irish melody.

## BUTTERFLIES IN THE GARDEN.

ELIZABETH ROSE FOGG.

8va. *Moderato.* *tr* *Brilliantly.*

*p* *f*

8va. *tr* *ff*

8va. *tr* *mf* *pp*

Not the flight, but the pilgrimage from flower to flower is the usual image that fills children's thoughts. They dash and dart with stops and starts.

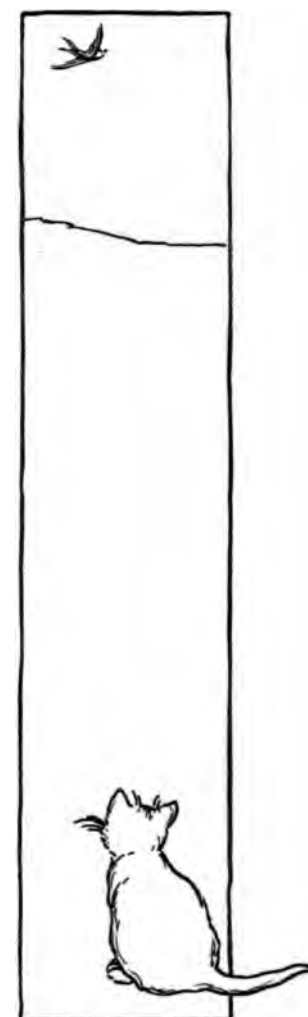
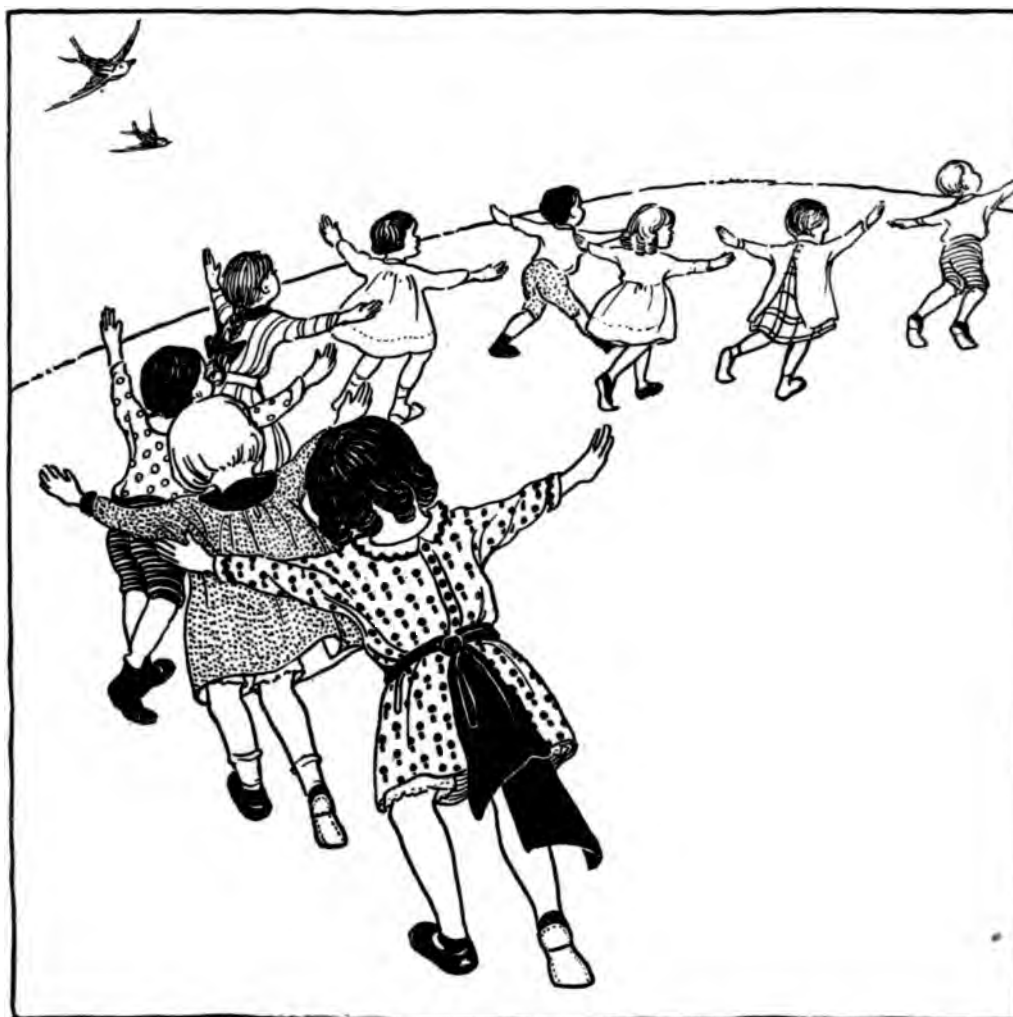
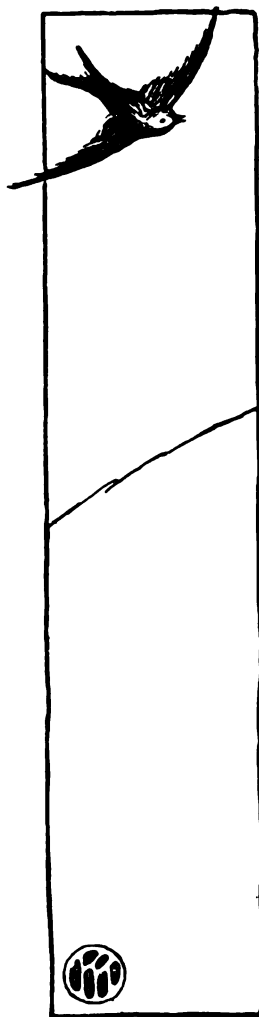
## THE EAGLE FLYING TO HER NEST.

M. M. ♩ = 144.



An Indian melody, printed with permission from the "Report of Bureau of Ethnology," by Alice C. Fletcher





BIRDS A-FLYING.



## BIRDS A-FLYING.

ELIZABETH ROSE FOGG.

*Andante. Alla Brève.*

*tr* *p* *mf* *p* *mf* *p*

*tr* *pp* *mf* *Rall.* *ppp*

When children wish to fly over the earth, they use the ways of the bird, for the pattern of the light, lifting movement.

## A HERO'S SONG FROM HUNGARY.

Harmonized by E. R. Fogg.

*Andante. Maestoso.*

The musical score is written for piano and consists of three systems. The first system begins with a forte (*f*) dynamic. The second system includes a fortissimo (*ff*) dynamic. The third system features a fortissimo (*fz*) dynamic, a ritardando (*rit.*) marking, and an octave (*8va*) instruction for the left hand. The piece concludes with a double bar line.

A Hungarian melody from the fifteenth century.

## THE GIANTS IN THEIR GREAT BOOTS.

ELIZABETH ROSE FOGG.

*Moderato. Majestically.*

*f* *ff* *f*

*f* *ff* *f*

Here they come, with long, slow steps! These heavy-footed gaints have boots that squeak as they walk.

## AN INDIAN WIND SONG

*Slowly.* M. M. ♩ = 94.

Printed with permission, from "The Indians' Book," by Natalie Curtis, copyright, 1907.



THE WIND'S BLOWING US.





## THE WIND'S BLOWING US.

(A NOVEMBER WIND.)

ELIZABETH ROSE FOGG.

*Andante.*

*pp* *mp* *ff* *ad lib.* *Presto. dim.* *a tempo.* *pp* *dim.* *rit.* *ppp*

With running and whirling, children play how the wind blows them along and whirls them with its gusts.

## THE PASSING OF THE YEAR.

Harmonized by E. R. Fogg.

*Lively and lightly.*

The musical score is written for piano in 6/8 time, featuring a treble and bass clef. The key signature has three sharps (F#, C#, G#). The piece is divided into three systems. The first system begins with a forte (f) dynamic. The second system includes a mezzo-forte (mf) dynamic. The third system features a crescendo from forte (f) to fortissimo (ff). The melody is characterized by eighth-note patterns and rests, while the accompaniment consists of steady eighth-note chords. The piece concludes with a final cadence.

This old German song tells us that the passing year gives new adventure with each season. Time flies with happiness.

## THE GALLOPING HORSES.

ELIZABETH ROSE FOGG.

*Allegro. Sempre Staccato.*

*f* *cres.* *ff* *f*

*f* *cres.*

*ff* *Rall.*

Children often express vigorous, energetic moods through the common types for such representation. In the child's world, the usual pattern is the galloping horse. When a little child plays "horse," he wants to go—to go like "mad."

## THE WILD HORSES. TARANTELLA.

Harmonized by E. R. Fogg.

*Allegro. Vivace.*

*f*

*ff*

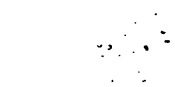
*f* *Rall.*

This Italian dance—the tarantella—goes like mad as children do sometimes, and the rhythmic quality is that of galloping horses.



THE ELEPHANTS GO DOWN THE STREET.





## THE ELEPHANTS GO DOWN THE STREET.

ELIZABETH ROSE FOGG.

*Moderato. Very heavily.*

*f* *f*

The elephant suggests a very vivid image for the heavy, cumbersome thing that comes swinging along. Even the tiny ones catch the humorous character of this.

NOTE. No appropriate folk music has been found to place opposite this sketch.

## A FAIRY SONG OF IRELAND.

*Allegretto. Very delicately.*

Harmonized by E. R. Fogg.

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of four systems of music, each with a treble and bass staff joined by a brace. The melody is primarily in the treble staff, often featuring slurs and ties. The bass staff provides harmonic support with chords and single notes. Dynamics are indicated by letters: *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). Trills are marked with 'tr'. The piece concludes with a double bar line.

"The Song of Oonagh" is very ancient fairy music of the Celt.



## THE FAIRIES ARE DANCING.

ELIZABETH ROSE FOGG.

*Allegro. Lightly.*

*p* *p* *p* *Rit.*

*Tempo I mf* *p*

*Rit.* *A tempo I* *mf*

The musical score is written for piano. It features two systems of music. The first system consists of a treble staff with a rapid, continuous sixteenth-note melody, marked with a piano (*p*) dynamic. The bass staff provides a simple accompaniment with a few notes. The second system continues the melody and accompaniment. The melody in the treble staff includes some rests and a final cadence. The bass staff continues with a few more notes. Dynamics include *p* in the first system, *pp* in the second system, and *ppp* at the end. A *no ritard* instruction is written above the final notes.

There is nothing that suggests the mysterious things of life so much as the fairy. Children love to play they are fairies, but no grown-up ever sees or knows it—therefore the word and movement. They hide away, then come out to dance in a ring when the heralds call, and after they dance in a ring, they run away as mysteriously as they came.

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